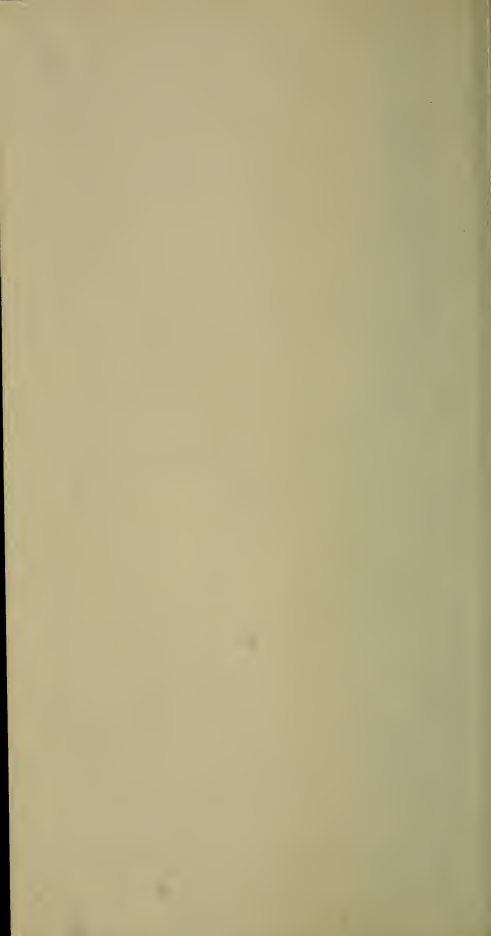


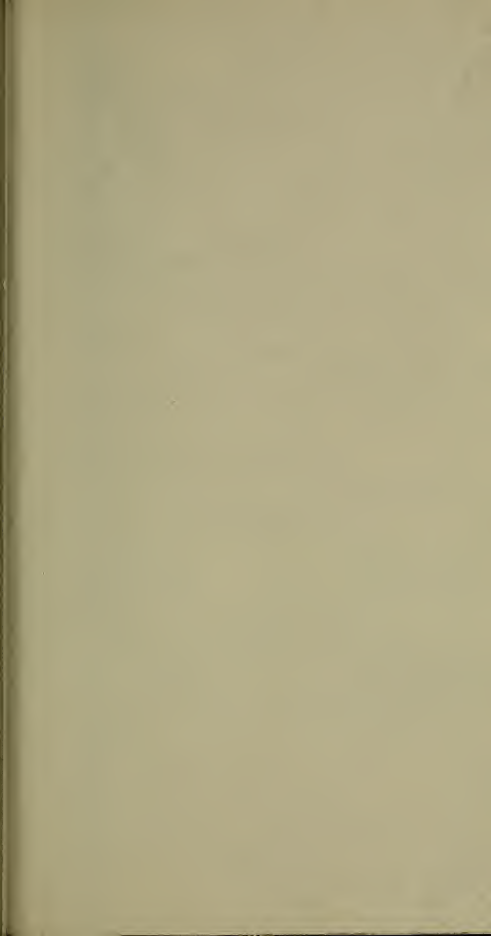
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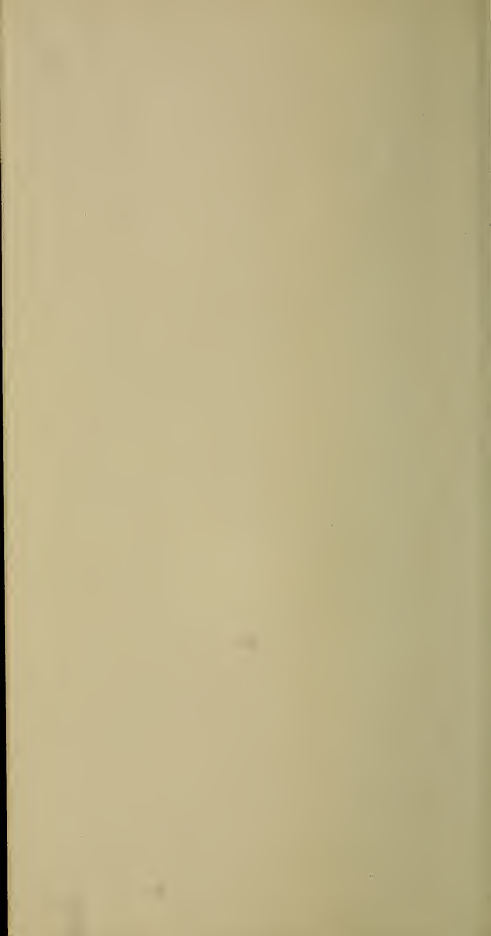
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Counter Back On a Counter

Boxing Without a Teacher
or an Aid to Teachers

Price, 50 Cents



GYMNASIUM POCKET EDITION

O. S. WESTERMAN
Boxing Instructor, University of Michigan

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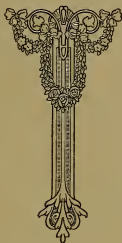
**In this treatise
The Strategy of the Game
is made plain.**

APR 11 1916

Counter Back on a Counter

Boxing Without a Teacher or
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The Mysterious, Uncanny Skill possessed
by some champions easily
explained



O. S. Westerman
Boxing Instructor, University of Michigan
Ann Arbor

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FOREWORD

The material found here will furnish something tangible for those unacquainted with the subject. Also those more familiar with the work will find it presented in a progressive manner and a perfectly comprehensive idea of the science as a whole will be obtained.

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O. S. Westerman

NOTE TO TEACHERS

Work the pupils up to the point where footwork, sparring movements, and leading is thoroughly understood. Then when they understand leading perfectly straight and turning the face at the same time so as to receive return counters on the face, you will find it very easy to proceed with instructions in counterwork.

DISCLOSURE OF METHODS

Before you can establish the right coordination in your movements, you must work them out slowly with another man.

To work with another man so as to derive benefit it is necessary that you be taught the proper method of working out form work.

First of all it is necessary that each man know the correct position for feet, legs, body, head and arms. Then learn how to spar with arms so that when you move around with your feet the arm and leg movements correspond. Then whenever you hit you will back up your movements with the body and legs.

Next the distance at which you spar from your opponent must be considered, as all clever work, feinting, etc., is based on this.

How to lead at opponent's head with either hand should be given proper attention as a poor lead lays a man open to all kinds of counters.

For this method of learning counter work and of coordinating the various movements it must be understood that the men work lightly and after each lead and counter they should take time to return to the original sparring position.

The man leading should step in easily and lead, at same time turning his face away from HIS leading arm, turning the face quartering and a little down, not avoiding the return counter in practice work but receiving the blow on the cheek bone. In practicing this way the man leading has the practice of leading straight without confusion and receiving the blow in the face is splendid practice. He gets accustomed to being hit and at the same time he watches his opponent. The man countering has opportunity to work in perfect form and

soon masters counter work. If counter work is completely mastered a man is practically safe from open attack. That is, he is safe where feinting does not play a part.

Although all clever men know how to hit hard they seldom practice hard hitting. After reading what follows you will understand why. An explanation of the strategy of the game seems advisable at this point. A beginner is always put at the task of learning a variety of counter work. He learns how to avoid a lead and counter while doing it. It would all be easy enough if his opponent led without any feinting work. The feinting work is the stumbling block. His opponent expects that his leading will be met by efficient counter work. Therefore he studies how to feint his man into attempting counter work.

If a boxer leads in a strong determined manner and his opponent is a finished product in the art of countering he will be cut into ribbons. Therefore his leads are light and he resorts to feints, trying to draw his opponent out with a counter. If he succeeds in getting his opponent to attempt a counter he will treat the counter as a lead and counter instantly back on it.

A feint might be defined as a lead that falls short. If the lead falls short and a counter is attempted it is possible to counter back on the counter. You have time enough to do it and take but little risk if you hit as hard as you like. Our modern clever fighters have not found it good policy to counter back hard enough to knock a man out. All that is necessary is to hit hard enough to hold a safe margin. Good business sense dictates that you get return matches and also that you do not display too much ability as a knocker out. Other fighters avoid fights with a man who is apt to stop their careers. It is also a fact that the public is better satisfied. It is often the case that a topnotcher could end a fight in the first round but the spectators would think it a poorly made match and believe that they were sold by the promoters. It is believed that in these few re-

marks beginners will find much enlightenment and it is hoped that it will be possible for students of the game to approach the subject with a better conception of what they are really trying to accomplish in practice work.

It should be seen that all good work in boxing depends on proper coordination of counter movements. A clever boxer is absolutely sure that he has full command of his counter work. He does not set out to do some particular thing but feints his man into attempting a counter, then the position he finds his man in determines the counter he uses as he works back. His command of counter work has to be absolute as it must be done with lightning-like rapidity.

POSITION

The position in which you work is half the game in boxing. To begin with the distance between the feet is considered. This varies with different men according to length of leg. Whatever seems best for any one man should be kept without variation. If the feet are too far apart you lose your step forward. If they are too close you have no brace. To get the right position with the feet stand with the heels together then take a natural step forward with the left foot. Have the left foot pointing directly forward as the position of this foot has a lot to do with straight hitting. The ball of right foot is directly behind heel of left foot and the feet will be found to be from 14 to 16 inches apart according to man. The right foot should be kept at an angle of 70 degrees and whenever on the alert it is necessary to keep on the ball of this foot, the heel being raised about an inch from the floor. The legs should be nearly straight, only enough crook in knees to lend speed. Have as much weight on one leg as on the other. Then you can go forward or backward equally quick.

The abdomen should be drawn in, the chest out and the chin drawn in. The body is turned slightly quartering and tipped toward the right side at waist line. This drops the right shoulder and raises the left. The shoulders them-

selves are not moved, only the body from the waistline. This gives the shoulders the right position.

Leave arms hanging at sides and get the right moves of feet in advancing and retreating and working to either side.

ADVANCING

Step forward about the length of foot on left heel, letting foot go down flat; follow by bringing right foot up same distance. If you step forward on heel you will not pitch forward. In feinting it enables you to step back as quickly as you go in.

RETREATING

Step back with right foot on ball of foot: bring left foot back same distance. As left foot is brought back it is set down on toe then comes down flat. If you step back on ball of right foot you are braced ready to come back quickly and strongly if opponent follows.

WORKING TO RIGHT

Take a short step to the right with left foot, follow with right a short step. enough to bring the ball of right foot directly behind heel of left again.

WORKING TO LEFT.

Step to left with right foot a short step, follow with left enough to bring it directly in line in front of right again.

GENERAL REMARKS ON FOOT WORK

In sparring the steps in any direction are usually very short: otherwise you get out of position, out of line. or lose your balance.

It is usually best to work straight forward and backward. If you circle go to right as you can see the ropes and corners and your opponent without effort. At the same time you are working away from your opponent's right hand.

A great advantage is gained by keeping the

left leg well in front. That is—give the lower left leg a pitch backward. The ankle farther forward than the knee. Then when you step backward you will push against the floor instead of against the knee joint. You will get back quicker and there will be no strain on the knee. If an opponent gets too enthusiastic he will trip over your left leg.

POSITION OF ARMS.

Bring right forearm up across stomach, with fist half closed, held over heart and arm pressed close to body so it cannot be driven against body.

The left arm is held with elbow in front of waist line, forearm rather low, but with back of forearm pointing easily upward toward opponent's face.

SPARRING WITH ARMS.

The arms should have some motion. To get this properly, draw right arm back slightly, not enough to uncover heart, at the same time the left is moved forward. Keep up this motion. Be very sure that the left elbow is not turned out to side as you spar. If left elbow is turned out or up it will give a tendency to use a crooked arm when you hit and a crooked arm means shortened reach and a closer step in. You will soon acquire a habit of stepping in too close and consequently always use a crooked arm. The movements of arms in sparring should always be slow and easy. It is necessary to get the arms and legs moving together. Otherwise the legs do not back up the arm movements. A blow delivered by the arms alone is nothing compared to a blow backed up by the use of the legs.

HARMONIZING ARM AND LEG MOVEMENTS

To get the legs moving with the arms, start sparring movements with the arms as described above, then as left arm goes forward step forward with left foot. As you advance

keep left arm moving with left leg. If you want to retreat, as you draw right arm back step back with right foot. As you keep retreating keep right arm in motion with right leg. Now as you are retreating observe the movement of left arm and left leg. They are still moving together. If you follow this method you will harmonize the arm and leg movements. You will find all your motions in perfect rythm. The result will be a great gain in effectiveness and control. It will be much easier to coordinate counter movements.

DISTANCE

All clever work, and feinting, is based on the distance at which you spar from your opponent. An opponent's reach might vary from yours. It might be greater. Keep him where he must take a short step before he can reach you. Keep as close as you dare and still have him where he must take a short step, then you can escape his blows. If you are close enough to hit without stepping in, the result will be "in fighting," and the luckiest man or the hardest hitter would win. Play the game, keep your distance and spar openly. In sparring around your man observe his faults in position and try to use them to your advantage. The character of the move he will use is often disclosed by the fault in his sparring movement.

LEADING LEFT OR RIGHT

There is not much to say about leading with left or right; but the finer points must always be observed, and you can never acquire too much speed and accuracy. As good leading makes a good basis for other work and also improves your feinting, assiduous practice is necessary. In all leads, with left or right, stepping in straight with the left foot is necessary. It is the quickest way and the weight is thrown directly forward.

LEFT LEAD

In leading with the left, as you step in the body is turned edgewise, the shoulder thrust

forward, the arm nearly straightened, getting all the reach possible. As the blow lands the right foot may be off the floor. To get back, step back quickly with the right foot. If you had to spring in to lead, as the weight falls on the back foot in the getaway, spring back off the right foot, landing on the left foot with the body pitched slightly forward, to brace if the opponent follows.

RIGHT LEAD

In leading the right, as you step forward with the left foot, let the right side of the body come forward, thrust the right shoulder forward, straighten right arm, getting all the reach possible. As you lead in with right, the left hand should drop back over the stomach. This is fundamental. Whenever you lead with either hand, the free hand should be covering the body. Your getaway when leading with right is same as with left lead, only simpler, as the right foot should never leave the floor when you lead with right. You maneuver so as to get close enough to hit with right without bringing the right foot in as you step in with the left.

One method of getting in closer before leading, is to keep your hands, head and body in the same relative position to opponent, but get in closer with the feet before stepping in. This is easily accomplished by gradually assuming a backward pitch of the body as you spar around your opponent. When you have worked your feet in closer you can step in with the left foot and reach your opponent easily with your right and still keep your right foot on the floor. If the right foot comes off the floor and you miss your man, you are apt to pitch forward, twist around and land on the back of your neck on the floor.

LEADING AND GETTING AWAY WITHOUT A RETURN

It is very good practice to lead as quickly as possible and try to get back without a return. A slow lead leaves you open to all kinds of counters. A good leader is apt to be a good feinter.

LEADING AND TURNING FACE, IN FORM WORK.

If you are going to practice slow work with another man, so as to coordinate your movements, it will be necessary to learn to lead and turn the face out of line at the same time. Each man works lightly and takes his time. The man leading turning his face to side, away from his own leading arm. Never, however, taking his eyes off his man. The mark, in boxing, when hitting at the head, is the eyes and nose, the center of the face. The quicker you learn to turn your face when you lead, and to turn your face when your opponent leads, the better off you will be. It is only another step to slip the head entirely out of the way.

EFFECTIVENESS OF HEADSLIPPING

Headslipping leaves both hands free to hit and is a real accomplishment. Whenever the face is turned or the head slipped, the hands are not used to guard. It is not necessary. When you guard you stop your man's forward movement, at least partially. When you slip the head, he keeps coming in, you are going forward, the result is a hard counter. Any work leading up to headslipping is worth attention.

THE METHOD OF RECEIVING A COUNTER ON THE HEAD WHEN WORKING OUT FORM WORK, IS EXPLAINED IN THE "DISCLOSURE OF METHODS."

MASTERING COUNTER WORK

When two men are trying to master counter work, it is necessary to work easily, lightly and also for each man to return quickly to regular sparring position after each separate maneuver. You will quickly perfect your form work by this method.

COVERING BODY WITH ARMS.

If the arms are held in the proper position while sparring, the body is so well protected that an oponent is compelled to lead at the head,

which he finds apparently open and unprotected. If he succeeds in hitting the head he finds it hard and he smashes his hands. In leading so high he uncovers his own soft body. His opponent finds it an easy mark, it does not hurt his hands and the blows do a lot of damage.

PROTECT BODY AT THE EXPENSE OF HEAD

It is best to protect the body at the expense of the head. It is easy to move the head out of the way. The body must be protected in a different manner.

MORAL EFFECT OF AGGRESSION

It is best to develop a leading, feinting, aggressive style. Following this plan you get control of your opponent's movements. The moral effect of a fearless attack on your opponent is greatly to your advantage.

ACQUIRE SPEED

Acquire speed enough to lead and get away without a return. Feint, when he mistakes the move for a lead, and attempts to counter, you will have time to counter back on his counter.

ADVANTAGE OF A STRAIGHT ARM

Using a nearly straight arm in countering on head will hold an opponent off. You avoid exchanges, he cannot even matters up, and the result is you hold a safe margin. Countering with a straight arm at head keeps you from stepping in too closely. If you drive your opponent's head back he cannot use his free hand. When he attempts to exchange you find yourself in a position to counter again. Often delivering two or three counters without his hitting you. Straight leading, taking advantage of your full reach gives opportunities for brilliant counter work when an opponent attempts an exchange. Good leading makes good feinting possible. Then if counter work has been thoroughly mastered it is easy to display clev-

erness against men who are less familiar with the game.

DIFFICULTY IN USING COUNTERWORK

If an opponent boldly leads counter work is not difficult. Usually counterwork is taught first. When an opponent feints, it becomes much more difficult to counter. If counterwork is taught first it usually results in a lack of aggressiveness which is fatal to good work. A man waiting to counter is on the defensive and if his opponent lacks aggressiveness it is a farce. Neither man possesses knowledge enough of the game to make it interesting.

PART FEINTING PLAYS

Feinting, rightly understood, and used by a determined man, breaks the deadlock and the result is action.

FEINTING

There are different methods of feinting. Trick feinting is commonly used but unless spiced in with good straight legitimate feinting is not very effective.

As most clever work is based on keeping a proper distance while sparring, straight leading, and good cleancut countering, it is best to build up a system of feinting which naturally springs from straight leading. The best feint is one which resembles very closely the beginning of a genuine lead.

This definition might be used for a feint:—"A feint is a lead that falls short." This definition is suggestive. If an opponent attempts to counter on this feint which he takes for a lead, the result is disastrous. The man feinting has a margin of time enabling him to avoid the attempted counter, which he treats as a lead, and counters back on, at will.

STRATEGY OF GAME

If the strategy of the game is thoroughly studied, it can readily be seen that hard hitting, for the most part, is only safe when you have

drawn your opponent into attempting counter work, which you have gained time to avoid by feinting. Finding him extended in a futile attempt to get at you, it is safe to hit as hard as you like.

SYSTEM OF FEINTING

As in leading with either hand you always step in with left foot. It would be well in feinting with either hand to feint with left foot by taking a very short step forward as though starting to lead. You should feint with the foot as much as with the hand. Better results are obtained as all blows should be backed up by corresponding moves of feet.

FEINT WITH LEFT

Partially extend the left arm as though starting a lead, at same time take a short step forward with left foot, about half the length of foot. If opponent does not respond by stepping back, or guarding, return to position with arm and foot. That completes the feint with left hand.

TREAT A FEINT AS A SEPARATE MOVE

The feints should always be considered separate moves and complete in themselves. By treating them in this manner you can practise them separately and become much more flexible. It becomes easier to follow a given feint by a variety of leads or counter work.

HOW TO FOLLOW UP AFTER FEINT

If an opponent does not respond to a feint, you lead instantly: if he responds by a counter, you counter back; if he steps back, you do not return feinting foot to position but bring up back foot and hold the ground you have gained. If your opponent gives ground as you feint, follow until you corner him.

RIGHT FEINT

When leading with the right hand, what an opponent sees is the quick uncovering of the

body, as your hand comes forward with lead. The same effect can be produced by drawing the right hand back. An opponent sees the quick uncovering of body and takes it for a lead. As the right feint is oftenest followed by left lead, this method of feinting with the right has decided advantages. The left foot is always advanced slightly as the right hand feints. If the left foot is advanced in feinting it is seen that you have stepped in that much closer and if you follow instantly with a lead it gets there surprisingly quickly.

BEST COMBINATION.

Especially is this true of the left lead following the right feint. It reaches the mark so quickly that it is almost impossible to guard. This is a combination that is the best of a number that can be gotten in this manner.

VARIED COMBINATIONS

A feint with either the left or right can be followed by leading with either the left or right. Either feint can be followed by either lead. The feinting movement with the foot is always short. If it is followed by a lead, the distance gained on the short step in on the feint is kept and the leading movement of the foot which follows instantly is always a longer step in than the feinting move.

COMPLICATING THE SYSTEM

An opponent, discovering that each preliminary feint is followed by a genuine lead. will try hard to counter back on the lead. This is easily handled by falling a little short with the lead, drawing suddenly back, without changing the feet, and then as he counters, or tries to, counter back on his counter.

TRICK FEINTS.

The above system consists of straight work. To understand what is meant by trick feinting it will be necessary to have some idea of counter work, and, in following the discussion on

this phase of the game, it will not be difficult to acquire a sufficient knowledge of trick feinting.

A COMMENT.

Because of the necessity for limiting the amount of material used in this treatise the discussion of counterwork which follows, will be confined to the more necessary and effective movements.

If the pupil masters the work given here he will find himself well grounded in the art. He may feel sure that he knows accepted practice, and, if he picks up other moves he will understand how and when to use them.

GUARDING WITH ONE ARM AND AT THE SAME INSTANT HITTING WITH THE OTHER.

The many fundamental principles involved, and the more or less progressive nature of the work, calls for a certain arrangement in the teaching of counter movements.

It appears to a man, who has had just the footwork and sparring movements, and who has been instructed in straight leading, that, with his body so nicely covered, and his head open, that his opponent has but two moves—either a lead at his head with the left, or a lead at his head with the right. If he had a safe method of handling these leads he would have, at least, something to work with. The moves which will be immediately described are simple enough in demonstration, but require, perhaps, more practice to coordinate than is usually the case with counter movements. It is quite essential that they be perfectly mastered, as so much that is good in counterwork springs directly from the precise position of the guarding arm as it is used here.

The counterwork, as explained, can be practised slowly and lightly, as form work, or can be executed with speed while actually boxing.

GUARD LEFT LEAD AND RETURN A COUNTER

Opponent leads left, at same time turning his face to side, so as to receive counter on side of face. (In actual boxing practice, of course, the return left counter would either be guarded or the head would be slipped entirely out of line.) As left lead comes out it should be guarded by turning palm of your right hand out, checking force of his lead by touching his forearm with soft part of guarding arm or wrist. At the same time you guard with right you hit with left at center of opponent's face. The hitting arm gets all the reach possible, and is kept nearly straight, which holds opponent away should he attempt hitting with other arm.

The elbow of your guarding arm should be kept as low and close to body as possible. Do not step forward or move the head out of position. Your opponent, as he leads, steps in far enough to hit you. If you step forward you make it harder to guard. If you bring the shoulder of your guarding arm forward you shorten the reach of your hitting arm. Do not touch his hitting hand or glove even though it touches your face. You will be surer of your move if you break the force of his blow by touching his forearm, as you guard and hit, if you let the body and head move slightly backward, all chance of his hitting hand striking your face will be avoided.

GUARD RIGHT LEAD AND RETURN A COUNTER

As opponent leads his right, wait until his hand comes pretty well in over your left forearm, then suddenly turn your left palm outward so that your left forearm touches his right forearm, at same instant you will be hitting at center of opponent's face with your right arm. You should not shove on his leading arm with your guard. It is not necessary, as your hitting arm goes out your right should-

er will come forward, crowding the left arm over forcing his right lead wide. After each of these leads, your opponent, finding his attempts to get at you frustrated, is obliged to step back and take his sparring position again. Using a nearly straight arm as you counter, keeps him from coming in with his free hand to your body.

Usually, after delivering a counter, it is best for the man countering to get away as quickly as possible. In the counter work just described we find the exception.

SHADOW BOX TO CO-ORDINATE

The above arm movements can best be coordinated by shadow boxing. Stand, without moving the feet or head, and first imagine an opponent is leading the left. Guard with the right by turning palm outward and hit at same time with left. Do this slowly until you always turn the palm of right hand out, and keep the palm of left hand up, as you hit. Then practice the corresponding guard and counter used when opponent leads the right.

Always spar with the left arm low enough so that opponent can lead over cleanly with his right. Be sure to wait until his right hand comes well over your forearm, then just turn your left palm out, without changing the sparring position of the left arm, at the same instant your right arm is delivering a counter, palm up, to the face.

It is very important that you get the correct guarding position of left arm. The left arm or hand is not drawn back. It does not crowd the right lead wide. The crowding wide is accomplished by the change in position of the shoulders as the right arm comes forward in hitting. Practise this movement slowly until the guarding hand always turns palm out and the hitting hand always goes palm up, then alternate these countering movements and speed up on them until you can move at top speed and still turn the hands in the proper position for guarding and hitting.

INSIDE HOOKS

If the guard with the left is properly made it is very easy to hook to the head with the left without changing the position of the arm or hand. You would not hit with the right at all in this case but guard with the left and then hook to head with left, making two separate moves. This is a peculiar type of hook. The arm is kept nearly straight and the palm turned out. If an opponent jerks his head back he cannot escape this type of hook. It is very effective, being startlingly quick and hard. This hook can be used after guarding with either hand. It is a development from the "Guard and Hit" counterwork described above. It can be seen by this that too much importance cannot be attached to mastering these two moves exactly as described.

The subject of "Inside Hooks" will be more fully discussed later.

COMBINATION HEADSLIP AND SIDESTEP.

Head slipping and sidestepping has so many advantages that special stress should be laid on acquiring skill in this line of counterwork. It is tremendously effective as the head is gotten out of way by slipping, leaving both hands free to hit. You go in, meeting your opponent as he comes forward. A blow delivered under such circumstances has full effect. From the standpoint of the onlooker it is spectacular and very pleasing.

When worked out slowly in detail an appreciation of the finer points is quickly grasped

COMBINATION MOVE IN DETAIL.

Have opponent lead slowly at center of your face with his left. Don't anticipate his move but wait until he starts to lead, then, without moving your hands or feet, move your head to right, just enough to escape the blow, keeping your eyes on your opponent's face. In slipping the head most of the move comes by action in

the neck. Any move of body from waistline toward side is a ducking movement. A headslip and a duck are different moves. A head slip is a move of head and neck. A duck is a move of body from waistline. A headslip is good practice but a duck is apt to get you into as much trouble as it gets you out of. Again have your opponent lead at head. This time at same time as you slip the head step forward and a little to right with the left foot. Don't move your hands. After most counters it is proper to get away so at this point step back on ball of right foot, also withdraw the left foot. If your opponent strikes at you, as you step back, he finds you out of reach, if your getaway is properly executed.

Have your opponent lead again with left at center of face. This time slip the head and sidestep to right, at same time straighten your left arm, palm up, to center of his face. Now step back as before to get away.

THE COMPLETE MANEUVER.

Slip the head and sidestep to right, straighten the left arm, palm up, to center of face, step back with right foot to get away. This is done with lightning like speed. Your step in is graduated by the reach in of your arm. Have your arm nearly straight, then you will not make the mistake of stepping in too far. If you use a crooked arm and step in too far your opponent will find a chance to exchange with you, and you will lose the advantage you gain in countering. If you keep a straight arm in head counter work and your opponent tries to exchange with you it is quite easy to counter again, you have plenty of time to do it.

REMARKS ON SIDESTEPPING.

There are only two ways to slip the head and sidestep. Either to right or left. The head is only moved far enough to escape the glove which leaves you nearer in line with opponent and your return blow is quicker and harder. The sidestep is always with the forward foot,

that is the left foot. In attempting to sidestep with the back foot, or right foot, as is sometimes taught, you remove your brace from behind you, and, worst of all, you actually draw away from your man and shorten your reach.

THE FEATURE MOVE IN SIDESTEP

In all good sidestepping you must not only step to side but forward at the same time. This throws the weight towards your opponent and turns the body so as to throw the weight around behind the hitting arm.

The sidestep is very short, ordinarily not more than the width of foot, at same time the foot goes forward a little. This is done either to right or left, according to which side you are slipping the head. If you slip the head to right you always hit with left arm; if to the left always with the right arm.

HEADSLIP TO LEFT.

Have opponent lead at you with left, at same time slip your head to left. sidestep to left and straighten your right arm to center of opponent's face. Your arm will go along the inside of his left. Keep it straight, palm up, and your elbow will not hit his arm, neither will you go in too far. Get away the same as when countering with left.

As you counter with right the left hand should drop back over stomach. This, you remember, is fundamental. While hitting with one hand the other should be covering the body. **MAKE THIS A HABIT.**

RIGHT CROSS-COUNTER.

Have opponent lead with left. Slip the head and sidestep to left at same time hitting to opponent's head with your right, across the angle of his arm from the outer side. Hit before he straightens his arm then you can keep the palm up. If the palm cannot be kept up on this blow it is best not to use it as you are sure to hurt the thumb on opponent's head if

you turn the hand over. This is the right cross-counter.

A cross-counter is a blow across the arm from the outside. Get away on this counter same as on other two mentioned.

There is no better way to improve your form work than to shadow box the right cross.

Have opponent lead with his right arm and the three counters just described can all be practised on that arm just the same as on the left. You get three counters on either left or right lead.

SLIP THE HEAD FIRST.

In slipping the head never forget it is the head first, everything else will follow if the moves have been properly co-ordinated by shadow boxing, which is going through the moves with an imaginary opponent, or if they have been worked out slowly with another man.

Do not stand half paralyzed and not move the head but when your opponent starts to lead move the head either to one side or the other. If to the right side step to the right and hit with left hand. If to the left side step to left and use the right hand.

No matter which side you slip the head or which hand your opponent leads you will always sidestep toward side you slip head and hit with hand on opposite side, always hitting opponent's head. You are always slipping out of direct line of lead, keeping as close to opponent's arm as possible and countering with straight arm.

Driving your opponent's head back will keep him from using his free arm.

Hitting at center of face is much more effective than hitting at jaw. Blows aimed at jaw when your opponent is coming in with his head tipped forward are apt to miss and strike the upper chest and they do not stop his coming in.

SURE WORK

A blow delivered at center of face has more leverage and props his head back, very often

making him throw up his arms and uncover his body.

If a blow is aimed at face and an opponent knocked to floor he will usually get up again in a few seconds but if the blow to face is not too hard and quickly followed by a blow in stomach he will be brought forward again and then hooks to side of head will hold him up until a final drive to jaw, sends him to the floor after receiving enough punishment to make him stay down for the count.

Head-slipping and side-stepping can be used in body countering but the getaway and method of using arms is different and will be considered later.

PULLING DOWN LEFT LEAD

As opponent leads at head with left, place the heel of your left glove on his arm, just above his wrist roll, and, without stepping forward, pull his left down, shoving it toward him at the end of move, then hit over.

Pull down first then hit over. In hitting with right have elbow close to your side when you start and hit with palm up to opponent's head.

Do not telegraph this move by throwing your left arm up as he leads but turn your arm over quickly on his. If he leads low this move is easily done. Keep your left hand in contact with opponent's arm throughout this move as it helps to steady you and you can hit harder and straighter.

SHOVING UP LEFT LEAD

As your opponent leads with left, if he leads high, it is easy to turn your left arm under his arm and shove his left up. The little finger side of your glove will be on the under side of his forearm, against the wrist roll. Shove it straight up, as high as possible, at same time hitting with right hand, palm up, at his short ribs. On this or on preceding move do not try to step in as you start the maneuver. If you do you will spoil it. He comes in close enough as he leads in.

THRUSTING LEFT LEAD ASIDE

As opponent leads with left place your left hand, the little finger side, on the outside of his forearm so your hand will come against his wrist roll, thrust it straight towards the left. At same time hit at his short ribs with your right, palm up. You could also hit over his arm at head. The body blow would naturally be the harder.

HIT BODY WHERE YOU HAVE A CHOICE

Where you have a choice it is sometimes best to hit at body unless you have previously been punishing the head. In the three moves just described do not throw your man out of position. Keep your hand in contact with his arm when you get it there. Place him where you want him and hit. If you turn his arm up make it straight up, if down straight down and if to the side straight to the side.

These moves are to be used against the left arm only.

DON'T TOUCH OPPONENT'S GLOVES.

Always avoid bringing your gloves in direct contact with those of your opponent. When you guard your arm or hand should be against his forearm or wrist. If you try to guard by touching his gloves you are apt to miss them. You cannot use the guarding hand to hit with immediately after guarding if you use such a method. It is often possible, however, to stop a rain of straight blows by using the open gloves, palm outward, smothering the attack by catching the opponent's gloves in your open palms.

CUFFING LEADS OUT OF LINE.

A very shifty way of handling straight leads to head will be easily learned if close attention is given this explanation.

The work is all done with the arms and requires no move of head or feet.

CUFFING LEFT WITH RIGHT

Your opponent leads his left at center of your face. With your right hand turned little finger side to the outside of his left forearm you cuff it, at same time giving a lifting motion, so that his glove misses your face and shoots over your left shoulder. You should not move your head and must not move your feet until you have cuffed his arm out of line. As you cuff his arm be sure you do not move it too wide then it will be easy to counter to the center of his face with your left hand. Before getting away it is possible to use the right hand on opponent's kidney. This can be done after using the right to cuff with. The right, if used in cuffing as described, gets a quick release from its position in contact with opponent's left forearm, and, as you have already countered to the face with your left and driven opponent's head back, his body is brought in close to your right hand. You can almost see his kidney. The right forearm is drawn back from the elbow and you strike to kidney with the heel of hand. The movement is similar to that of chopping kindling with a hatchet. This is a vicious blow and judgment should be used in delivering it as it is possible to dislodge the kidney.

CUFFING RIGHT WITH RIGHT.

As opponent leads right—with your right palm toward his forearm guide his right over your left shoulder. at same time you are hitting with your left inside his right arm to his head. It is all right to hit at body instead of head in any of these cuffing movements but if you hit to head his head is driven back and you find it much easier to take care of his free hand should he attempt to use it. If you hit his body instead of head he is brought over toward you and naturally hits quick and hard with his free hand.

Cuffing With Either Hand.

It is an easy matter, if your opponent leads straight at center of your face with either

hand, to cuff his leads out of line with either hand. You know where they are coming. If you do not step forward you have only HIS speed and force to contend with. If you are cuffing with the right hand you make a pass with the right hand striking his forearm whether it is his left hand or right forcing it just wide enough so that it barely escapes the head and goes over the shoulder. As you cuff pick your spot and hit either to body or head—preferably the head. If you have kept perfect control of your cuffing hand you will find it quite easy to take care of his free hand should he attempt to hit with it.

CUFFING WITH LEFT

When opponent leads with left cuff with your left, striking his left forearm and sending his arm over your right shoulder, at same time hit with your right inside his left arm to his head. Keep your cuffing hand where you can use it if he should hit with his right. If he hits with his right and you have been careful in cuffing with your left you will find your left in nice position to guard inside his right. After you guard with left leave the left in guarding position. That is—don't turn the hand over but hook to his head without changing the position of your arm. You will remember you just hit to his head with your right. Now after hooking with left you discover that you have gained the inside position with both hands and your right is now ready to hook to head. You could drop your head against his shoulder and by pushing him backward with the head beat a tattoo on his body with both hands.

CUFFING RIGHT WITH LEFT

As opponent leads right you find that his right forearm comes across your left and it is an easy thing to place your left hand on the outside of his right forearm and guide his lead over your right shoulder. At same time hit to his head with your right. You now find yourself in position to deliver the left kidney chop. You

can then clinch to save yourself or repeat to head with your right.

CUFFING SYSTEM

Condensing the foregoing it resolves itself into the following: Cuff either lead out of line with either hand, pick your open spot and hit with free hand. If you hit the head it will be more difficult for your opponent to hit with his free hand. Whenever the cuffing movement leaves you in front of your opponent be sure your cuffing hand is not used so strongly in cuffing that it is impossible to guard with it when he uses his free hand.

BODY COUNTERING

In considering body countering make a careful review of the section on head-slipping and side-stepping. The head-slip and side-step is used in body counter work precisely the same as in head countering except that you must step in farther. The body is always farther away when your opponent is leading.

THREE BODY COUNTERS

There are three body counters delivered when opponent leads straight at head with left or right. Two when he leads left and one when he leads right.

RIGHT TO HEART

Opponent leads left. You should slip the head and side-step to your left at same time hitting with right hand at heart.

THE GET-A-WAY ON BODY WORK

When delivering body counters you find it necessary to step in close. If you try to get away by stepping back as on head countering your opponent will catch you with his free hand on the get-a-way. This is especially true in delivering the heart punch. Therefore it is necessary to use a different method in getting away. When you have delivered the heart punch you find your head very close to your

opponent's right hand. If you took time to step back he would surely land on your head. Instead of stepping back, keep your feet set and draw your head and body back. To do this correctly do not draw your head and body straight back or merely straighten up but as you draw back twist your body from the waist line toward the right assuming the regular sparring position as quickly as possible. To make a complete get-away, as your weight falls on the rear foot, spring lightly backward landing on the forward foot with the weight pitched forward so that if your opponent persists in following, you will be braced to receive his attack. If this maneuver is rightly done your opponent will be unable to catch you no matter how quickly he uses his free hand. The difficult part to learn is to keep from moving the feet until you have drawn the head and body back.

RIGHT TO STOMACH

When opponent leads the right slip the head and sidestep to the left and deliver the right on his stomach. You will find the get-a-way easier on this counter. It is done exactly as it is done after the heart punch but you are not between your opponent's hands and you have more time to get away as it is not so easy for him to catch you with his left.

LEFT TO STOMACH

This is accomplished as your opponent leads his left. You slip the head and sidestep to your right at same time hitting with the left to his stomach. The same get-a-way can be used, with this counter as with the other two body counters just described, but it would not be amiss to practice another movement in getting away which would give you room behind you again in case you were crowded against the ropes.

GETTING ROOM BEHIND YOU

After delivering the counter do not pull head and body back but with the rear foot step forward and to your right so that your right

foot is placed at right angles to your former line of action. As your weight falls on this foot spring off of it turning at same time facing adversary. As you spring your feet move so that you spring to the side away from your opponent and your left foot will occupy the position held by the right as you took the first step. If this move is rightly executed you will completely elude your opponent. Always be sure you step over at right angles to your line of action. If you step farther you will escape by a still wider margin but you need at least a right angle, otherwise you cannot keep your balance easily and you might not get entirely away from the ropes.

DRAWING ARM BACK TO HIT

In countering on the body it is all right in beginning your practice work to hit with rather a long arm but the proper method in securing best results is to draw the hitting arm back close to the side as you step in. The blow delivered is much harder.

It is quite difficult for a beginner to draw his arm back as he slips in. After he has co-ordinated his movements and become expert in head-slipping and side-stepping his movements will not be disturbed by the quick drawing back of the arm as he steps in.

If the pupil acquires dexterity in the get-away movements described here he has made a long advance toward cleverness. It is easy to stay in and fight but it takes skill to get away without a return. It is not necessary to make a complete get-a-way each time. If you stop with your feet set after just drawing the head and body back and your opponent reaches out for you it is often easy to catch him with a counter.

DEFENSE FOR SWINGS

If opponent swings quickly with both arms, block them with soft part of forearms, holding arms so as to cover body from temple to belt line, then pull both his arms down violently. This pulls his head forward: Hook to his head

with both of your hands. Usually his first swing is the left. If you move rythmically you will deliver your first hook with the right as this is the arm used first to guard, then follow with left.

Your arms are turned palm out to guard but his head comes in close and as you hook the hands should be turned back to normal position. That is—little finger side down to deliver blow. The arms in these hooking moves are held in perfect position for short arm hooks.

DEFENSE FOR COMBINATION SWING TO HEAD, AND JAB TO BODY

It is often the case that your opponent will combine a swing to head with one arm and a jab to body with the other. Guard the swing by turning palm side of forearm toward his swing and guard his jab by turning palm of hand guarding your body toward his jab. You should receive his jab in the palm of your hand and if your elbow is kept close to your body and your hand turned slightly out the force of blow will be lost by forcing this arm back and not by driving it into the body.

After stopping this form of attack by guarding, the hand guarding the swing is used against opponent's head by hooking without changing the position of arm from guarding position. That is—hook to head without changing position of arm as held while guarding. If opponent should draw his head back he cannot escape this kind of a hook.

INSIDE HOOKS (FULL DISCUSSION)

In connection with swinging it would be well to bring up again the discussion of inside hooks.

Inside hooks are so very effective that it is well to make a close study of the different methods of application.

The effectiveness of hooks lies in the fact that it is impossible to brace the head against them. If they land they take full effect: how-

ever without the use of straight arm moves as a basis for your work they are not of much use against a clever man.

Properly used and understood they are tremendously effective. They are used against straight leads by crowding wide a little as you guard and then hooking to head with guarding arm held in same position as when guarding, at same time watching your opponent's free hand with your free hand. If your opponent brings his head forward the hand of your guarding arm is turned over bringing the little finger side of hand down. But if he pulls his head back the arm is held in guarding position and the hook is driven at side of his head with the arm only partially crooked. It is impossible for him to escape, no matter how far he draws back because you can step forward as you use your hook.

It is often convenient to use a hook after guarding a swing or after guarding a long arm left hook to head. The position of the hand and proper angle of arm is determined by the character of opponent's move and the manner of his attempted escape. A little experience in the use of inside hooks and it is possible to adapt yourself to almost any mode of attack and escape used by opponent.

OUTSIDE HOOK AND UPPERCUT

On a little study it will be seen that the safest and easiest method of avoiding short arm hooks is to draw back quickly and hook over his hooking arm. If he hooks, or attempts to hook, with his reserve arm you can get the best of it by following your counter hook with an uppercut as he draws his free arm to hook. This last move is easy to shadow box. Imagine your opponent using a short arm hook, draw quickly back and hook over his hook with one arm immediately uppercutting with your other arm.

LEFT AND RIGHT TO HEAD

When opponent leads straight with left slip head to right and sidestep but don't go in far with the foot. Deliver left straight to his face

and then as he withdraws his left arm follow in quickly with right to head. By stepping in again with left foot as you hit with right you get in a hard counter. This is a startlingly good move. The footwork is the hard part of it. As you deliver the left hand counter, the move with the foot is short: as you follow with the right the step in is longer. It is quite practical to use just the head slip on the first counter, taking your step in when you hit with the right.

RIGHT UPPERCUT

As your opponent leads with his left use a right cross counter. To avoid this blow he will quite likely drop his head forward. This is your chance for the right uppercut. Sidestep as for the right cross but instead of cutting loose with the right cross, circle the right forearm, raising the hand backward, keeping the arm close to side and then bringing it forward and up to opponent's face, with the back of hand up. This is a very hard and vicious move.

PULLING CROOKED LEADS UNDER ARM AND HITTING OVER

The majority of men opposing schooled boxers are unskilled men. All instinctive fighters exhibit nearly the same crudeness in their movements. It is quite easy to take advantage of some of their blunders. One of the most common is to lead crooked. That is, when they step in and lead with either the left or right hand, instead of stepping straight in, they step a little to the side and in place of hitting palm up, they turn the hand part way over and pull the lead across the opponent's face. The blow is sent over and partly down missing the mark very easily; especially is this so if the distance is misjudged. It is very easy to deflect these leads by pulling them down with one arm, and sending them under your free arm, and then you can hit to head with your free arm.

PULLING LEFT LEAD UNDER ARM AND HITTING TO HEAD OR BODY

Opponent hits at you with his left, turning his hand over and pulling his lead out of line toward your left shoulder. With your right hand placed on the outside of his left arm, guide it down and under your left arm. It will be necessary to drop your left shoulder backward and swing your left elbow out from the side of body. You can return a quick left hook to his face with your left hand without drawing the arm back. Or you can draw your left arm back and hit to either his head or body whichever is uncovered.

PULLING RIGHT LEAD UNDER ARM WITH THE LEFT AND HITTING TO HEAD WITH RIGHT

Opponent leads with right. Place your left hand on outside of his right arm and guide it down and under your right arm. At the same time let your right shoulder go back and your right arm swing out from your side, then drive your right arm straight at his face, palm up. This is a very hard counter when it lands but if you pull opponent's arm too low, you will bring his head down and he will lower it still more and your counter will go over his head.

RIGHT CHOP

As your opponent leads with a long arm right chop to face, side step to your left, delivering at the same time a right chop palm down, at his face. As a rule chops cannot be recommended but in this case an exception is made.

TIMING

Technically timing is watching closely for some indication that your opponent is about to lead and striking just as he starts, and so stopping his lead. If he leads at the body, draw back your stomach and hit at his head. If he leads at your head, hit the shoulder of the leading arm.

DELAYED HITTING

Delayed hitting can sometimes be used to advantage. For instance: If your opponent is slipping the head out of way, delay your blow and hit his head after he moves it. Changing the timing of blows also often works to advantage.

GIVING THE HEAD

It is often possible to injure an opponent's hands by allowing him to hit the forepart of the skull. Do not make a regular practice of this but try it at unexpected moments, otherwise, he may anticipate the lowering movement of the head and uppercut. As he starts to lead, suddenly lower the head so as to catch his blow on the strong part of the head in front. If you get used to this move you will set the neck and brace, sometimes even driving the head forward. If he has failed to close his hand properly, it will be badly injured. The quick forward drive of the head will often catch him before he has closed his hand. When beginning the practice of this move, it might be well to recede slightly from your opponent as you lower your head. He will be less likely to land if he uppercuts. If your skull is tough and strong, you will find this a very good move as your opponent's hands will be so badly hurt as to prevent any further effective work on his part. As you drop the head also bring the left arm back to a position close at side. Then should opponent continue his attack you are in a better position for defense. In your practise work do not neglect to draw back the left hand as you lower the head. It is quite an advantage to properly co-ordinate these movements.

SAFETY BLOCK AND CLINCHING

It is very necessary that a boxer have a good working knowledge of how to proceed when confused by punishment, outclassed, or driven into a corner. A boxer able to use the safety block or to clinch at the proper time has

acquired something very useful. Often his ability to continue in a bout is due to his use of one of these moves. When cornered, it is quite easy to protect yourself with the safety block, then step toward your man and clinch him to prevent his further hitting. Now turn him so as to get room behind you again before you release him.

SAFETY BLOCK

The arms move quite naturally into the position for safety block when you once understand it. The guarding right arm is moved from its regular position so that the hand is shoved over the right shoulder palm out covering the left side of the head, the face concealed in the crotch of the right elbow. The left arm is dropped back across the body toward the right, the upper arm covering the heart and the forearm the stomach. If the body is at the same time pitched forward some from the hips you are strongly braced. Now by shifting the elbows or twisting rapidly from the waist as your opponent hits at you, all of his blows will fall on the elbows, shoulders, or top of the head.

CLINCHING

When caught by a sudden attack cover with the safety block, step in close and throw both of your arms around opponent, hugging him close with both of your arms over his arms and around his body. When you try to get away (if the conditions of bout do not call for separation without hitting) press opponent's arms close to his body, your arms will be outside of his arms with your hands on his elbows, draw his arms forward at the same time getting back with your feet. When you release him, he will be in such a position that he cannot get at you. When you find yourself caught in the same clinch by an opponent as he tries to draw your arms forward, you must draw them back close to your sides, then when he tries to let go he will be close enough so that you can

catch him on the side of the head with a long left hook. You may have to spring forward as he lets go.

AGGRESSIVE WORK

It is necessary as a basis to have as large a variety of counters as possible and to have a thorough knowledge of counterwork, otherwise you do not know what to expect in defense from an opponent. When you have acquired a working knowledge of countering, it will then be found advisable to develop a leading, feinting style. With this in view some of the better leading and attacking movements will be brought under discussion. An aggressive fighter has better command of himself and a better grasp of the intent and purpose of an opponent than the purely defensive one.

At this stage in the discussion of the art, it is necessary to divest your mind of the thought that an aggressive boxer is an instinctive fighter.

FINAL TEST OF SKILL

The final test of skill is the ability to attack an opponent with a variety of skillful attacking movements and get to his vital points without receiving punishment in return. An instinctive fighter would fail lamentably in trying to attack and get away without return blows from an opponent.

LEAD LEFT AND TAKE CARE OF COUNTERS

On leading left to opponent's head you can expect that he will likely guard with his right and hit with his left, therefore as you lead in, throw your right arm in proper guarding position to receive this quick return. Your guard in this move is practically the same as his. We will consider two other open points which opponents may counter on while you are leading the left.

DISPOSING OF RIGHT CROSS

Your opponent may come to head with right cross counter, if he does, use your right fist to punch it off by punching his fist quickly as it comes over your shoulder. Do not put your hand between his fist and your head (he might hold it there) in stead quickly punch it off to the side and return your right hand to guard, so that if he comes to your head with his left you can guard inside it and return hook to his head.

TAKING CARE OF RIGHT COUNTER TO BODY

As you lead your left, he may slip his head toward his left and deliver blow to your body. This necessitates the turning of your guarding right hand, palm outward, as you lead the left, so as to catch his right counter in your hand.

OTHER METHODS OF DISPOSING OF RIGHT CROSS COUNTER

As you lead the left and your opponent attempts this cross counter, throw your left elbow high guarding the cross, then go to his head with a left hook without changing the guarding position of the left arm.

SEIZING NECK AND DELIVERING RIGHT HOOK

It is also possible to seize your opponent's neck with your left hand after you have missed his head with the left. He slips his head out of line and attempts to cross counter, raise your left shoulder and elbow a little, at the same time grasping the back of his neck with your left hand, jerk his head toward you. With your right arm and shoulder muscles set for a short arm hook, twist your whole body from the waist line and deliver a hard blow to the head, pulling and hooking at the same time.

DUCKING UNDER RIGHT CROSS AND DELIVERING RIGHT TO HEAD

If, when you lead the left, your opponent attempts a right-cross counter, suddenly retract your left arm, duck under his right arm and deliver the right to his head.

DIFFERENT TYPES OF LEFT LEADS

The ordinary straight left lead you are thoroughly familiar with. But without a sufficient change in the positions of the arms when leading, you find it extremely difficult to get your man uncovered. After you have learned to step in straight when you lead and to hit straight without twisting to the side out of line you will find it to your great advantage, if you learn to use the arms in as many different positions as possible in leading. The more varied your leads, the greater difficulty your opponent has in guarding.

If the lead always comes in precisely the same position, he will dispose of your attack quite handily. But you can adhere to correct principles and still get movements widely differing in type. Your opponent will find his defense much harder and you open his vital points by cleverly feinting the different types of leads.

In considering the different leads, the description of which will follow, never lose sight of the fact that in certain fundamental points, they do not diverge from correct practice.

LOW LONG ARM LEFT HOOK TO HEAD

This is an extremely useful lead and for the distance it travels and the ease of delivery it is very hard. Before starting the move, the left arm can be moved a little out of regular sparring position toward the left. The change of position is hardly noticeable to an opponent. The force used to propel this lead is nearly all in motion before the arm is actually moved, for that reason it is a difficult move to describe. It is secured by a spasmodic twist from the

waist line. The initial move is a quick contraction of the muscles in the right side of the waist, the force ripples around the back to the left side and is transmitted to the left arm, shooting quick as lightning from its rather low sparring position up over the wrist of the guarding right arm, a hooking motion from the side to the butt of the ear or jaw. The move is not suspected until it is fully under way. In leading in you can step quickly forward with the left foot without your opponent guessing the real character of attack. If this blow is studied and perfected, it is one of the most effective in a clever boxer's repertoire.

LONG ARM JAB WITH LEFT PALM DOWN

This is one of the most useful blows used in boxing and one of the hardest to get away from. When used by a man who thoroughly understands straight work it shows in its best light. It does not want to be pulled across, neither do the feet want to be allowed to twist. As you step forward to lead, send the arm out and over to head with the palm down and arm nearly straight. The drive is straight forward and the arm does not want to be crooked up short but the full reach should be brought into play. If the opponent attempts to slip the head to the right or left the palm of the hand being down and the elbow slightly crooked, it is easy to follow his head.

HIGH LEFT HOOK

Except when used by a very fast man this hook is not safe for the man using it. But a fast man can use it to great advantage as a means of getting opponent's right guard up. As you step forward the left arm is thrown very high, elbow up, palm of the hand turned out and the blow goes over guard to head landing high with back of hand against head.

GUARDS FOR LEADS

The different types of leads require different position of right arm to guard.

GUARD FOR STRAIGHT LEFT

The guard for straight left was described in "Guard and Hit."

GUARD FOR LOW LONG ARM HOOK TO HEAD

It is necessary to throw the right arm down at a lower angle and a little toward the right side.

GUARD FOR (PALM DOWN) LONG ARM JAB TO HEAD

Guard by throwing the right arm up with forearm nearly horizontal, looking under forearm. It is also possible to receive this blow on top of head by lowering the head.

GUARD FOR HIGH LEFT HOOK

In guarding this lead it is necessary to throw right arm much higher than for straight left to head but the forearm should be in a nearly vertical position. The left hand can block the blow by being thrown in between the attacking hand and the side of the head. This method of blocking is permissible for the high left hook as the force of the blow does not amount to much. It is also practical to duck the head under, coming up on the outside of the arm at the same time delivering a left jab to opponent's face using the left hand, palm turned down.

PLACING LEFT HAND ON OPPONENT'S RIGHT GUARD AND HITTING TO HEAD WITH RIGHT

Work in as close as you dare, reach out suddenly with left hand placing it on opponent's right arm at wrist pinning it to body. At nearly the same time drive your right over to his head with the palm up. If his guard is rightly handled by your left and your right arm sent straight over his left to the head, it is practically impossible for him to exchange blows

with you. Your step in as you reach for his guard should be a very quick determined move. It is very easy to clinch him after delivering the right, should he try to hit before you can get away. If you clinch, the referee will separate you and your opponent gets no chance for a return blow.

PROPER USE OF THE LONG ARM RIGHT JAB

As a means of getting an opponent's body uncovered the long arm right hand jab delivered with the palm down is extremely useful.

It can be easily seen that in conjunction with the different types of left leads it tends greatly to the confusion of an opponent if it is skillfully used. Its superiority over the plain right lead delivered with the right hand, palm up, lies in the fact that it can be feinted very much more effectively, in fact the feint of right jab is a lightning like move if rightly done. The right shoulder should be brought forward, slightly in advance of the left, not forgetting, however, to keep the left arm advanced in its regular sparring position. While you are feinting the jab, you should watch for counter moves from opponent's right or left hand. In either case, take care of them with your left arm which is held forward for this purpose. The right should feint strongly at head. If opponent does not throw up his left guard hit to his head, get the right out nearly straight and don't step in too far. If he does throw up his left guard throw your head slightly to your left at the same time sending your right, still held in jabbing position, at his heart. Watch his free hand with your free hand. The force of the right hand jab, when it lands, whether it goes to head or body is going to spoil any attempt opponent may make to work back.

ASSAULTING MANEUVERS

These movements have been left until the last as they are not regular boxing maneuvers but are in the nature of Assaults.

THE SHIFTS

The right shift is used on the aggressive. The left can be used either on the aggressive or defensive. A very definite idea of what is meant by a right or left shift can be gained from the following explanation:—

When the statement is made that a shift is either right or left, the thought intended to be conveyed is that either the right foot is brought forward from its position in the rear to a position in front of the left foot as the blow is delivered or that the left foot is brought forward from a position in the rear to a position in front of the right as the blow is delivered. It is easy to see how this could happen in the case of the right shift but not so easy in regard to the left. ,

USE OF FEET IN LEFT SHIFT ON AGGRESSIVE

In delivering the left shift on the aggressive, you should step suddenly forward with the right foot; this, of course, leaves the left foot in the rear position. The left foot is then shifted quickly forward at the same time bringing left side and arm forward as you spring in to deliver the blow.

USE OF FEET IN LEFT SHIFT ON DEFENSIVE

If the left shift is used on the defensive, it comes about in this way. As your opponent leads or advances, you step quickly backward with the left foot. As the left foot takes its position a pace behind the right foot, you suddenly spring forward off from it. at the same time bringing the left side and left arm forward as you deliver the blow.

USE OF ARMS IN LEFT SHIFTS

In either of the left shifts as you start forward, the right elbow should be thrown up so as to cover your face and jaw, at the same time pointing it straight at opponent. This use of

the right is all the guard necessary. If the right elbow is held properly aimed at opponent's face any counter he may attempt will be deflected, leaving you a clear opening to hit at.

USE OF HITTING ARM IN AGGRESSIVE LEFT SHIFT

The left arm in the left shift on the aggressive is dropped back and down to about the height of the hip as you step forward with the right foot and then as you execute the shift by bringing the left foot forward, the left hand is driven at the stomach or head as you see fit.

USE OF HITTING ARM ON DEFENSIVE SHIFT

As you step back with left leg, the left arm drops back and down to the side so that the left hand is in a position about the middle of the left thigh. Then as the spring forward with the left leg is made, the left arm is brought forward, the hand coming upward to the stomach or head.

SHIFTS ARE USED AT PSYCHOLOGICAL MOMENTS

The shifts are practically safe for the man using them if he tries at the right moment. They are so violent when rightly used that an ordinary defense does not stop them. Practice will give a speed to these moves that is almost unbelievable. The unusual long step-in makes it very hard to escape by stepping backward and the ordinary guard does not break the force enough to furnish protection.

DEFENSE FOR LEFT SHIFTS

A dangerous shifter is always known. It is therefore best to watch for the move to start and by a quick side step to the left avoid the blow at the same time using a short right hook to his head.

RIGHT SHIFT

The right shift when correctly executed is a very useful move. Wait for a good opportunity, then suddenly spring forward from the right foot at the same time shoving your right hand out with the arm straight but with the palm turned down, aiming the blow at the side of opponent's head. As you spring off the right foot, the right leg is shifted forward in front of the left and the right foot is placed a trifle to the left of the opponent's left foot. That is, it takes a position between his feet, not outside of his left foot. The final impetus given the blow comes from a quick extension of the left leg. It seems a hard move to describe but it is really quite a natural thing to do. Stated quite simply, it is this.—Get your right hand to your opponent's head as quickly as possible by springing at him from your right leg. Let your right arm be straight out when the blow lands. Don't draw your arm back to hit. Depend on the spring and shift to get force. The final spring or shove is given with the left leg.

DEFENSE FOR RIGHT SHIFT

The safest and most logical defense for this shift is to pull your opponents' right arm downward and out of line, to your right with your left. If this is properly done, he will be pulled forward to the floor on his face.

DELAYED LEFT SWING

As you step forward with left foot, swing the left arm down and backward with arm fully extended, describing a complete circle. The arm should be swung around as though it were a piece of rope with a big knot on the end of it, getting the motion with a peculiar move of the body. Understand the move of the arm does not ordinarily come from the muscles of the arm but from a motion of the body as the step forward is taken. The blow is aimed at the side of opponent's head and it is so hard that he finds great difficulty in guarding it.

GUARDING IN THIS MANEUVER

He should guard by throwing his right arm in guarding position at the same time his defensive counter should be made by attempting to hook your head with his left hand. As you go forward and land the swing, you should at the same time have your right hand in position to guard his left hook. Should he attempt this hook, guard it and immediately return a hook to his head with your guarding hand.

FEINTING DELAYED SWING AND HOOK- ING TO STOMACH

Feint the delayed left swing by actually landing the blow but control it enough so that as your opponent guards you can suddenly jerk the left hand into hooking position and plunge it into his open stomach as you twist hard toward your right.

STUDY AND PRACTICE

The persistent study and practice of the work as laid out here will ground you thoroughly in the fundamental principles of the art.

You will come to understand that there is no end to the skill that may be acquired. You may also grasp the thought that no matter how arbitrary the system divulged here may seem, in the last analysis anything that works effectively in boxing is good. So there is nothing to prevent the use of your creative genius in making unusual combinations and in devising clever ways and means of working out the problems as you find them:

BENEFITS DERIVED

No matter how much our finer natures recoil from the suggestion of brutality it is impossible to get away from the fact that man is first an animal. So far in the history of the world, man has been engaged in fiercest competition, physical, commercial, or otherwise and the struggle has been one for the survival of the fittest.

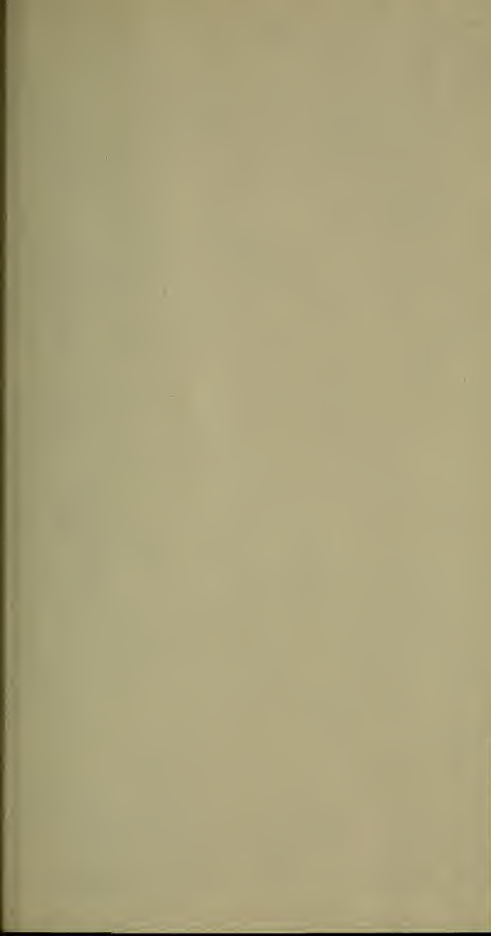
In no game or sport have the qualities needed in competitive exertion been so clearly exemplified as in boxing. The immediate and continued effect of consistent practice with the gloves is a wonderful increase in vital energy. All the motive centers of the body are under constant stimulation. This insures the perfect health and control of the nervous system. The virile qualities so necessary to success in any line are kept at high tide. The most valuable characteristics of the male animal, whether man or lower, are kept alive by fighting. It is only the half-emasculated effeminate product of the softening processes of an advanced civilization who believes his face is made of Dresden China and his body something too delicate to stand punishment. The body can become so hardened and seasoned by a nicely graduated toughening process that serious injury is improbable. At the same time a nicely balanced sense of values takes possession. A man comes to know that life is not all. He does not fear violent death or death in the abstract. It is better to fight for the possession of what is worth while and succumb than to cringe and submit to indignities and abuse when liberty might be secured by fighting. It is quite likely that the perusal of what is written above may give the reader an idea of why boxing is sometimes called, "The Manly Art."

P D 6. 5.

The end and aim of the master boxer is to deceive with feinting and then counter back on an attempted counter.

After the text of this work has been assimilated, a quick review can be made at any time by reading the bold face type only.







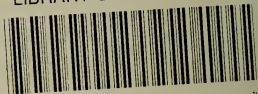
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